

# The Musical World.

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VOL. 44—No. 52.

SATURDAY, DECEMBER 29, 1866.

PRICES { 4d. Unstamped.  
5d. Stamped.

## CRYSTAL PALACE.—THIS DAY (SATURDAY).

The First Portion of the Amusements will commence at Two o'clock, and the Fantomime will be played at Half-past Four. Palace lighted up for Promenade until Seven.

NOTE.—The demand for Reserved Seats having far exceeded the supply, they should be secured previously, or immediately on arrival at the Palace.

**NEW PHILHARMONIC CONCERTS.**—Director, Professor WYLDE, Mus. Doc.—Subscribers are respectfully informed that the SIXTEENTH SEASON will commence in April next, and will be given in the New Hall now being built expressly for these Concerts, entitled "St. George's Hall, Langham Place, Regent Street."

W. GRAEFF NICHOLLS, Hon. Sec.

## STODARE'S (MADAME) THEATRE OF MYSTERY, EGYPTIAN HALL, PICCADILLY.

"WHERE IS SHE?" a New Illusion, will shortly be produced.

**STODARE (MADAME)**, Widow of the late Colonel Stodare. —GREAT SUCCESS of "WHO'S HE?" and MADAME STODARE'S CHRISTMAS DISTRIBUTION OF PRESENTS.—MAGIC by MR. FIRBANK BURMAN (Pupil of Colonel Stodare). SPHINX, MARVEL OF MECCA, and BASKET TRICK, as usual, Every Evening at Eight; Wednesday and Saturday Mornings at Three. Admission, 1s. and 2s.; Stalls, 3s. Schools and Children Half-price. Seats secured at the Box-office, from Eleven till Six; and at Mitchell's, 33, Old Bond Street. MR. JAMES WEAVER, Manager.

**MRS. JOHN MACFARREN** will give an "EVENING AT THE PIANOFORTE," in KENDAL, on FRIDAY, January 11th. Vocalist, MISS BANKS.

PART I.		
SONATA (Op. 24)	.....	Weber.
SONG, "Tell me my heart"	.....	Bishop.
SUITES DE PIECES	.....	Handel.
BALLAD, "One year"	.....	Mrs. John Macfarren.
LIEDER OHNE WORTE	.....	Mendelssohn.
ARIA, "Batti, batti"	.....	Mozart.
IRISH FANTASIA, "Ould Ireland"	.....	Brissac.

PART II.		
SONATA (Op. 26)	.....	Beethoven.
SONG, "Late, so late"	.....	G. A. Macfarren.
SPINNLIED	.....	Liszt.
CAPRICIO ETUDE, "The Butterfly"	.....	Brissac.
SONG, "The Cuckoo"	.....	Abt.
GRAND FANTASIA	.....	Thalberg.

The Pianoforte from ERARD'S.

Communications to be addressed 15, Albert Street, Gloucester Gate, N.W.

## PAGANINI REDIVIVUS.

**CONCERT SPECULATORS** and Secretaries of Societies can have PROGRAMMES, OPINIONS OF PRESS, PROFESSIONAL TESTIMONIALS, and MUSICAL REPERTOIRE, *Gratis* and *Post-free*; as also PHOTOGRAPHS of PAGANINI REDIVIVUS, *in propria persona* (as he appeared at the Ulster Hall Concerts, Belfast, and at the Exhibition Palace, Dublin). In forwarding address, direct thus: "Paganini Redivivus, 2, Northumberland Court, Charing Cross, London"—which will obviate mistakes and avoid delay.—See *Era*, *Orchestra*, *Sporting News*, &c., &c.

**HERR LOUIS ENGEL** begs to announce his return to the Town for the Season. Herr ENGEL will give HARMONIUM RECITALS in the Provinces during the month of January. Pupils desirous to join his HARMONIUM CLASSES to address Herr ENGEL, at his residence in London, 31, Grosvenor Street, Grosvenor Square, W.

**HERR REICHARDT** and Mr. KUHE will give their VOCAL AND PIANOFORTE RECITALS, introducing Classical and Modern Music, as well as some of their own compositions, at Torquay, Exeter, Teignmouth, Plymouth, Taunton, Bath, Cirencester, Cheltenham, Worcester, Leamington, Northampton, Richmond, Salisbury, Winchester, Lynton, Southampton, Weymouth, Bournemouth, Hastings, Tunbridge Wells, Dover, Canterbury, &c., in January next. For terms, apply to Mr. JOHN BLAGROVE, Concert Agent, 32, Langham Street, W.

**MADAME MARCHESI**, Professor of Singing at the Conservatoire of Cologne (late of the Conservatoire of Vienna), and Singing Master of Tietjens, Murska, Fricci, Kraus, Carina, Dory, &c., accepts Pupils Private Tuition, or for the Classes. For particulars, apply to Madame MARCHESI, the Conservatoire, Cologne.

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known Professor (Pianist) and Director of a Musical Institution, whose wife is English, RECEIVES BOARDERS for a thorough Musical Education (comprising Composition, Piano, &c., and German Conversation). He resides near the University and Colleges. Home comforts assured. For particulars and terms (moderate), apply by letter to WILHELM GAZE, Esq., 15, Queen Anne Street, Cavendish Square, London.

**MISS ROSE HERSEE** will leave London Dec. 29th, to fulfil engagements in the north of England and Scotland.—St. George's Hall, Bradford, Dec. 31st, Jan. 1st, 2nd, 3rd, 4th, 5th; Edinburgh, 12th and 13th; Alford, 21st; Louth, 22nd; Boston, 23rd. Applications for disengaged dates to be addressed to Miss ROSE HERSEE, 2, Crescent Place, Burton Crescent, W.C.

**MISS ROSE HERSEE** will sing BENEDICT'S Variations on "THE CARNAVAL DE VENISE," during her engagement at Bradford next week; and at Alford, Jan. 21st; Louth, 22nd; Boston, 23rd; Edinburgh, 19th; Walworth, March 5th; Croydon, 14th.—2, Crescent Place, Burton Crescent, W.C.

**MISS ROBERTINE HENDERSON** will sing, Jan. 3rd, Willis's Rooms; 9th, Manor Rooms, Hackney; 15th, Chatham; 18th, Sacred Harmonic Society, Exeter Hall; 21st, Eyre Arms, St. John's Wood; 22nd, Newbury; 31st, Guildford; March 12th, Tonbridge; and can accept engagements en route, 19, Newman Street, W.

**MISS FLORENCE DE COURCY** will sing "THE SONG OF MAY" (composed by W. V. WALLACE), at Lewes, Jan. 10th; and Chatham, Feb. 19th.

**MISS ANNA HILES** will sing at Edinburgh, December 29th; Dringhouses, 1st January; Liverpool, 5th, 7th, and 17th; Edinburgh, (Judas Maccabaeus), 9th and 16th February. All communications to be addressed 5, Meadow Lane, Leeds.

**MISS BERRY GREENING** will sing the Variations on "CHERRY RIPE" (composed expressly for her), at Islington, Jan. 3rd; Russell Institute, Feb. 20th; and at every concert engagement during the ensuing season.

**THE MDLLES. EMILIE and CONSTANCE GEORGI** have the honour to announce their return to London. All communications to be addressed to them, 78, Harley Street, W.; or care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

**MDLLE. RITA FAVANTI** will sing at Cork, Feb. 11th and 12th; Limerick, 13th and 14th; Clonmel, 15th; and Waterford, 16th. For engagements en route, address Mdlle. FAVANTI, 28, Abingdon Villas, Kensington, W.; or to Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

**MDLLE. RITA FAVANTI** requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abingdon Villas, Kensington, W.

**MR. CUMMINGS' Tour** in the Provinces, with Mr. LAND and party, has terminated.—Fern Villa, Forest Hill, London.

**MR. FRANK ELMORE** will sing his admired song, "AIRY, FAIRY LILIAN," at Edinburgh, on Saturday, Jan. 5th.

**MR. DAVID MIRANDA** will sing at Louth, Jan. 21st; Alford, 22nd; and will make his reappearance this season in Edinburgh the 26th and February 2nd. All letters of engagements to be addressed to his residence, 4, Alfred Place, Bedford Square, W.C.

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CONTADINELLA	.....	3	0
ORTOLANELLA	.....	3	0

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**MR. J. ASCHER**, Pianist to the Empress of the French, begs to announce that he is in Town for the Season. All communications respecting Lessons, &c., to be addressed to the care of Messrs. SCHOTT & Co., 139, Regent Street.

**MR. HOHLER**, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JARRETT, Her Majesty's Theatre.

**MR. CHARLES HALL** (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 139, Easton Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

**MR. KING HALL** having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 139, Easton Road, N.W.

**MASTER MUNDAY** will play G. B. ALLEN's popular "GAIOP FURIEUX," at the Composer's Concert, Barnsbury Hall, on Wednesday, Jan. 16th.

**HERR REICHARDT** will sing GOLDBERG's admired new song, "THE REPROACH," throughout his Provincial Tour, in January next.

In the Press,  
**"MEMORY'S GARLAND."**  
 BALLAD.

Sung by Miss AUGUSTA THOMSON, at the Royal Princess's Theatre, in "THE MISTRESS OF THE MILL."

The Words by CHARLES HALL. The Music by KING HALL.

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 Three Characteristic Pieces for the Pianoforte.

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Composed by CARL HAUSE.

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"Christmas" . . . . .	Ditto	3 0
"New Year's Eve" . . . . .	"	3 0
"The Pilgrim's Progress," Book I. . . . .	"	3 0
"The Old House at Home" Quadrille . . . . .	George Loder	4 0
"The Old House at Home" Waltz . . . . .	Ditto	4 0

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**EMILE BERGER'S PIANOFORTE COMPOSITIONS.**

"Flora Macdonald's Lament" (Favourite Scotch Melody), transcribed . . . . .	s. d.	4 0
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"The Bonnie Woods o' Craigie Lea" . . . . .	"	4 0
"The Flowers of the Forest" . . . . .	"	3 0
"I love you," Morceau de Boudoir on Sims Reeves' popular Ballad . . . . .	"	3 0
"Vieni, vieni," Signor Ferrari's admired Serenade, transcribed . . . . .	"	2 6
"E Scherzo," Quintet from Verdi's <i>Un Ballo in Maschera</i> . . . . .	"	2 0

*Bonbons for Young Pianists, arranged without octaves:—*

<b>DEUX BONBONS from the Domino Noir—</b>		
No. 1. "La Belle Inès," Aragonaise . . . . .	1 0	
2. "Ah! quelle Nuit," Bolero . . . . .	1 0	
<b>DEUX BONBONS from Guillaume Tell—</b>		
No. 1. "Toi que l'oiseau ne suivrait pas," Tyrolienne . . . . .	1 0	
2. "Ah! Mathilde, idole de mon âme," Petite Fantaisie . . . . .	1 0	
<b>DEUX BONBONS from Un Ballo in Maschera—</b>		
No. 1. "Piano st'amo," Mazurka . . . . .	1 0	
2. "Petite Fantaisie" . . . . .	1 0	
<b>DEUX BONBONS from The Creation—</b>		
No. 1. "With verdure clad" . . . . .	1 0	
2. "In native worth" . . . . .	1 0	
"Santa Lucia," transcription . . . . .	3 0	
"Adestes Fideles" (the celebrated Portuguese Hymn) . . . . .	3 0	
"The Wearing of the Green" (a celebrated Irish air, sung in Arrah na Pogue) . . . . .	3 0	
"A Mother's Prayer" (dedicated to Mrs. J. Holman Andrews) . . . . .	3 0	
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Cradle Song . . . . .	1 6	
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Amour et Coquetterie . . . . .	3 0	
Garibaldi March . . . . .	3 0	

### SIX SACRED MELODIES, Each Two Shillings.

1. Let the bright Seraphim . . . . . *Handel.*
2. He was despised . . . . . *Handel.*
3. Ave Verum . . . . . *Mozart.*
4. Sanctus . . . . . *Beethoven.*
5. Austrian Hymn . . . . . *Haydn.*
6. Hymn . . . . . *Luther.*

### SIX SECULAR MELODIES, Each Two Shillings.

1. Come, sweet night . . . . . (*Masaniello*).
2. Dal Tuo stellato . . . . . (*Mosé*).
3. Chorus of Huntsmen . . . . . (*Der Freischütz*).
4. Quand je quittais la Normandie. (*Robert le Diable*).
5. Stringe il periglio . . . . . (*Huguenots*).
6. Il mio tesoro . . . . . (*Don Juan*).

### THREE STUDIES FOR HARMONIUM, Three Shillings.

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### ENGEL'S DUETS for HARMONIUM & PIANO, Each Four Shillings.

- |                  |              |
|------------------|--------------|
| 1. Lurline.      | 4. Oberon.   |
| 2. Prophète.     | 5. Faust.    |
| 3. Don Giovanni. | 6. Africane. |

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A MANUAL FOR COMPOSERS,  
MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS.

By F. J. FETIS.

Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory,  
Knight of the Legion of Honour, &c. Translated from the original

By WELLINGTON GUERNSEY.

(Continued from p. 680)

CHAPTER V.

On the alteration of the intervals of chords.

36. The alteration of one or several notes of the chords of three or of four notes is effected like those of the chords of two notes, by the aid of accidental flats, naturals, and sharps.

37. The alterations on ascending or descending.—The ascending alterations should resolve in moving up, because they are analogous with the leading note; the descending alterations should resolve in moving down, because they are analogous with the fourth degree dissonant.

38. The natural notes of consonant and dissonant chords may be changed.

EXAMPLES.

Of the alteration of consonant and dissonant chords.

39. Many other examples of alteration might be adduced, but the foregoing will suffice to render the mechanism intelligible.

The general rule for finding all the alterations that may be introduced in the chords, is, that every note which resolves in moving up a tone to another may be altered by a  $\sharp$  or a  $\natural$ , which suppresses a  $\flat$ ; and that every note which resolves in descending one upon another, may be altered by a  $\flat$  or a  $\natural$  which suppresses a  $\sharp$ .

40. Ascending or descending alterations in a single chord, are frequently united; and the results of these double alterations are effects of harmony of a very charming nature.

EXAMPLES.

41. The ascending or descending alterations, separate and collective, may be prolonged like the natural notes of chords, upon a portion of the duration of these chords which serve as resolutions. These prolongations produce the most varied harmonies, and of excellent effect if not used too frequently.

EXAMPLES.

(To be continued.)



## THIRTY-FOURTH ANNUAL REPORT OF THE COMMITTEE OF THE SACRED HARMONIC SOCIETY.

(Concluded from page 821.)

The members of the society have heard from time to time of the progress of the plan for erecting, at South Kensington, a great hall of science and art, adapted in the most perfect manner for musical representations to audiences of about 5,000 persons. The great need in London of an adequate music hall has long been felt. Neither Exeter Hall, St. James's Hall, or any other building in the metropolis, combines sufficient extent with even the most moderate accommodation for great choral performances. Liverpool, Birmingham, Leeds, and other large provincial towns have their great public corporate halls, with grand organs, available to the public. Not so London, the metropolis of the world, with its more than three million of inhabitants. It is time such an opprobrium ceased to exist, and it may be hoped that although a great music hall at Kensington may not commend itself completely to general approval, on account of its distance from the heart of London, it may still have its effect, and, both as regards acoustical properties and general convenience, prove an example to be followed; and thus the Sacred Harmonic Society and other kindred institutions be no longer doomed to labour in a building like Exeter Hall, which, in point of appearance, adaptability, and means of access, is so far behind what is required in the present day. It is, therefore, with feelings of pleasurable anticipation that the committee note the progress of the scheme for the Hall of Art and Science, which appears fraught with most desirable and important results. It is understood that the requisite subscriptions have been acquired, and the plans for this great Hall completed, and that the building will be soon commenced. The committee have not at present any more specific communication to make to the members on this subject, but it is not unlikely that they may have to do so before any long period of time elapses.

That it is essential that the Handel Festival Choir should be continued in its integrity must be apparent to the members of the society. This large gathering of tried vocalists has now existed for upwards of ten years. Its organization and effectiveness have been steadily increasing. The most skilled and practised provincial chorists being also yearly better known to the officials of the society, their combination with this great metropolitan choir becomes from time to time more effective, and the results arrived at more satisfactory. It has not been found requisite to call for more than two meetings of the London choir during the past season, and unless some special circumstances arise, probably the same number of meetings will suffice during the coming year. The committee, however, think it right to state that, having in view the Third Great Triennial Handel Festival in 1868, as well as other not unlikely great choral combinations, it is their intention steadily to maintain the choir in its fullest efficiency. This they are the more readily enabled to do from the advanced proficiency to which choral skill has attained. While at the formation of the Sacred Harmonic Society but very few practised chorists could be found, at the institution of the Great Handel Festival the available number had increased tenfold, and now effective chorists, better read in music than at any former period, may be found to any extent. It will be the privilege and the pleasure of the Sacred Harmonic Society to take the lead in presenting these vast masses of trained singers to the public in such works as, combining within them the grandest musical conceptions and the power of usefully employing thousands of ex-cultants, produce most exciting and lasting effects on the public mind. The performances of *Israel in Egypt*, *The Messiah*, and other great choral works of Handel, as now heard at a Great Handel Festival, are unrivalled in any other country. The committee, although not unmindful of the labour and exertions imposed by these great celebrations, regard them with the highest interest and satisfaction, and rely with confidence upon receiving, when needed, that co-operation and support throughout the society and its wide-spread connections which will ensure ample success and accumulated honour.

The accounts of the society for the year ending at Michaelmas last have, at the request of the committee, been carefully examined and audited, as usual, by three of the members who were nominated at the last annual general meeting, viz., Mr. E. B. Creswell, Mr. Stephen Bell, and Mr. Thos. Williamson; and an abstract, signed by those gentlemen (of which a printed copy has been furnished to each member now present) is appended to this report, whereby it appears that

The general Receipts, irrespective of the Balance in hand at the commencement of the year, have been.....	£	s.	d.
And the Payments, independent of the purchase of £1,250 additional Stock, have been.....	5,838	10	11
	5,463	0	2
Showing a profit on the year of .....	£375	10	9

This is a result which your committee feel to be highly satisfactory, and on which the society may be cordially congratulated. The amount of property possessed by the Society may be stated as follows:—

Stock in the Public Funds—	
New Three per Cents.....	£3,500
Indian Five per Cent. Rupee Stock.....	1,000
	£4,500
Estimated value of Library Stock of Music, Copy- rights, Works of Art, Furniture, Fittings, &c. }	4,600
	£9,100

About two months back, as the vacation was approaching its close, the committee received the painful announcement from Mr. J. L. Brownsmith, that, on account of failing health and the improbability of his being able to resume his professional duties, he felt it right to tender his resignation of the post of organist to the society. Under the impressions induced by their long association with Mr. Brownsmith their personal regard for him, and the estimation in which they held the services he had rendered to the society as its organist during the past eighteen years, the committee received the intimation with a feeling of deep regret, which shortly afterwards was augmented by the intelligence of his decease. Upon the occurrence of this event several gentlemen of good standing in the profession offered their services as successor to Mr. Brownsmith; and the committee, after careful consideration of the requirements of the position, and other incidental circumstances, made choice of Mr. James Coward, organist to the Crystal Palace and to the Church of St. George, Bloomsbury, a gentleman well known as a thoroughly trained musician and an experienced and skilful performer on the organ.

Before concluding, the committee have the melancholy duty to perform of noticing other losses which the society has sustained during the past year from the ranks of its members. Mr. John Stewart, one of the most active and useful members of the committee, and superintendent of the alto department of the chorus, who was present at and took part in the proceedings of the last annual meeting, within a fortnight afterwards fell a victim to disease, and died, very deeply and widely regretted. Amongst many tokens of respect paid to his memory by various public bodies and associations with which he had been connected, the members of the Sacred Harmonic Society, by vote of a special general meeting, unanimously appropriated the sum of one hundred guineas "for the purpose of presenting to his family some enduring memorial of the respect and esteem in which he was held by the members of the society, and as a token of the high sense of the value of the services rendered by him for the lengthened period of a quarter of a century, during which he was a member of the committee." It may be briefly added here, that the intention thus expressed has been fully carried out, and the family of Mr. Stewart have returned their grateful acknowledgments for the society's kindness and generosity. The other inroads by death have been the removal, a few months back, of Mr. J. J. Hayman, a member of twenty-nine years' standing, and, more recently still, having only occurred yesterday, the decease of Mr. Wm. Cohen, who had been a member of the society the same number of years. It will be remembered that he was for many years a highly useful member of the committee, and devoted himself in many ways to the promotion of the society's best interests. For some time past, on account of disturbed health and other circumstances, his connection with the society had been but slight; but the efficiency of his past services, the unvarying courtesy of his demeanour, and the amiability of his character, will long be remembered in the society, and his removal sincerely deplored.

The committee have now fulfilled their task; and, though feelings of sadness have been mingled with those of gratulation, they would encourage the hope in themselves, as well as in others, that there is yet in store for the Sacred Harmonic Society a long course of usefulness, prosperity, and honour.

HANOVER.—The members of the Royal Band will give a series of eight Subscription Concerts during the course of the winter.

WIESBADEN.—The Intendant of the Theatre Royal has announced six Subscription Concerts, at which, in contradistinction to the displays of frivolous virtuosity forming the staple attraction at the concerts got up by the directors of the *Kurhaus*, classical works alone will constitute the programme. Herr Jahn has been selected as conductor, and the following works will be played at the first concert:—Part First: "Pas-sacaglia," J. S. Bach (scored by H. Esser); Recitative and Aria from *Rinaldo*, Handel (scored by Meyerbeer); Overture to *Ali Baba*, Cherubini; Serenade for five Female Voices, F. Schubert; Prelude to *Die Meistersinger von Nürnberg*, R. Wagner. Part Second:—Sinfonie in G major (6), J. Haydn.

## UNPUBLISHED LETTERS OF FELIX MENDELSSOHN-BARTHOLDY TO FREDERICK SCHNEIDER AT DESSAU.\*

I.

MOST HIGHLY RESPECTED CAPELLMEISTER,—I venture to address myself on the present occasion immediately to you, because I wish to recal to your memory that some years ago I had the honour of making your acquaintance, a circumstance you have probably forgotten. I must, however, now remind you of it, because I wish to make my request to yourself personally. You may, perhaps, have learned by the papers that I intend producing Sebastian Bach's *Passionsmusik*, a very fine and noble specimen of sacred music of the last century, and the performance will take place positively on Wednesday, the 11th March, in the rooms of the Singacademie. My question and request amount to this: Would you not mind the fatigue of the journey, and favour us with your company on the above-named evening, stealing a few days of your valuable time in favour of the old master, and by your presence lending additional lustre to our musical festival? Earnestly begging you to comply with my request, and anxiously hoping it may be fulfilled, I remain, with feelings of the deepest respect, your obedient servant,

FELIX MENDELSSOHN-BARTHOLDY.

7th March, 1839.

[There is no mention made of the place whence this letter was written, but it was probably Berlin.]

II.

RESPECTED FRIEND,—Receive my thanks for the above designation, which is so honourable for me, and also for your kind letter generally; it has caused me very great delight. Our friend Shubring has probably informed you at what an unhappy time it came to hand, and, in consideration of the circumstances, I trust you will excuse the lateness of my reply. I was, last week, in Berlin, whither I had been summoned by the loss of my father. It is the first severe calamity I have ever experienced, but then it is the heaviest I could possibly suffer, and I do not know whether or when I shall be able to resume and continue the labours in which I have hitherto taken a delight, or, in a word, the vocation of my life; I clearly perceive, however, that it is my duty to do so, and, consequently, I will make the attempt. I will not, therefore, delay offering you my thanks for the friendly kindness you have manifested for me in your letter, and begging you always to entertain the same feeling; I cannot say much more to-day, and feel assured that you will excuse me.—I will merely add my thanks for your sending the Symphony, towards the performance of which I look forward with great pleasure, and intend studying the work most thoroughly for the occasion. I think of giving it at one of the early concerts next year (since the two in this are already settled), and, therefore, taking advantage of your courteous offer, beg you will be kind enough to forward me the necessary parts (namely, three violins on each side, two tenors, and three double basses) some little time before Christmas.—Bach's Cantatas I herewith return, and am extremely obliged to you for your kindness in sending them; I already have them, and am quite in raptures with that in E♭ 12-8. His Concerto for Three Pianos was received just as (in my opinion) everything is received which is presented to people in the right way, provided it be really good. They clapped after both movements, and seemed most heartily pleased. Whether it has made any impression is a question I will not attempt to decide, but we have, at any rate, had the pleasure of hearing it, and so I should have been perfectly satisfied even though they had grumbled a little. I have quite neglected Kalliwoda, and I might now, perhaps, beg you to write to me about him, since, as I am told, he has gone to Dessau, where, doubtless, you will hear him very often. The Pixie, too, I heard only once, and then not on the stage, though I propose writing shortly to you about her; to-day, I am incapable of a sensible opinion or a sensible letter. Pray excuse me! The Clergyman disappeared after that morning and has not been seen again.

Adieu, my dear Capellmeister. I wish you health and happiness; continue to entertain towards me the same sentiments of friendship you do now.—Yours truly,

FELIX MENDELSSOHN-BARTHOLDY.

Leipzig the 6 Dec. 1835.

\* For these highly interesting letters, published by the *Signale* for the first time, we are indebted to the kindness of Herr Theodor Schneider, a son of Friedrich Schneider.

III.

RESPECTED CAPELLMEISTER.—Not before now have I been able to return, with my best thanks, the parts you were kind enough to forward me for the Subscription Concert here. Unfortunately we had no opportunity of having also the second symphony, which you sent with that in B minor, performed this winter, and as there was no score, even I myself could not become acquainted with it; on the other hand, I think you would have been contented with the performance of the Symphony in B minor, had you been present; it went with precision and animation, the audience repeatedly manifesting their approbation, especially of the Andante, which by the way, was the part in which the orchestra was most successful. I wish I had had a couple of better hornists for the first movement; however, even they did their best, and got through without any mistakes, though, it is true, without grace; the last movement and the Scherzo, on the other hand, went almost irreproachably. Accept once more my thanks for sending the work, and for the pleasure you have thereby afforded everyone.

Your new oratorio will, probably, not be heard in Leipzig for some little time, since, for the moment, there appears to be an utter want of proper feeling and zeal among the vocal dilettanti and I think it would be a mistake to have your choruses sung by the Thomaner only, since they strike me as written especially for female voices. It has not been possible once during the whole winter to produce any great work with choruses, and I am almost afraid that it will be no easy task to find a remedy for this unfortunate state of things.

Pray excuse, respected Capellmeister, these hurried lines, but I have been so overwhelmed with business of all sorts for the last few days, that I could hardly manage to write a letter at all; I did not, however, want to let the music go back without sending you my thanks and best compliments with it. Farewell; remember with friendship yours, truly,

FELIX MENDELSSOHN-BARTHOLDY.

Leipzig, the 21 March, 1836.

IV.

RESPECTED CAPELLMEISTER,—I hereby forward, with many thanks, the music which you had the kindness to send me, by Herr Rust, the *Stiftsrath*, for the Subscription Concert. It was, unfortunately, too late for me to produce one of the Symphonies; one of your earlier overtures was, however, already included in the programme, so I was enabled to substitute for it the newer one you forwarded; that such was the case, and with what interest it was received by the public and the orchestra, you have doubtless heard ere this. The execution was good nearly throughout, and we are all greatly obliged for the enjoyment you afforded us. If you had no objection to return us by the beginning of the next Series of Concerts one of the Symphonies, I can assure you that both I and all lovers of music would feel exceedingly grateful. With the highest respect I remain yours, truly,

FELIX MENDELSSOHN-BARTHOLDY.

Leipzig, the 2 April, 1839.

(To be continued.)

LEIPZIG.—Herr Röntgen will not accept the offer lately made him from St. Petersburg, but continue here as usual.—Riedel's Association lately performed Beethoven's grand *Missa Solemnis*. At the third Euterpe Concert, the programme comprised the Overture to *Die Vestalin*, Spontini; Violin Concerto, Mendelssohn; Two Songs for mixed Chorus ("Süd oder Nord," and "Das Schifflein") R. Schumann; B flat minor Etude, Paganini; and "Anacreon oder Amor auf der Flucht," Cherubini. The violin part was confided to Herr Auer from Hamburg, while the solos in Cherubini's works were sung by Madlle. Blazek and Herr Rebling.—The fifth Gewandhaus Concert afforded the public an opportunity of hearing Lachner's Second Suite (E minor); Overture to *Iphigenia in Aulis*, Gluck; Pianoforte Pieces (Herr Reinecke); Beethoven's Concerto, No. 1 (C major); and Solo Pieces by Rameau, Couperin, and Kirnberger. Mad. Rudersdorff sang Randegger's "Save me, O God!" a Scena and Aria by Mozart; and the aria "O holder Schlaf" from Handel's *Semele*. Herr Gustav Schmidt, the composer of the operas *Prinz Eugen* and *La Réole*, celebrated the 25th anniversary of his conductorship on the 2nd inst.

MAYENCE.—Herr Esser has just published a new Suite (A minor, Op. 75).



## SACRED HARMONIC SOCIETY.

(From the "Pall Mall Gazette," Dec. 24th.)

Perhaps no institution in Europe has done so much for music in its way as the Sacred Harmonic Society. Established in 1832 by a small body of amateurs for the practice chiefly of Handel's choruses, it gradually assumed enlarged proportions, and year by year progressed, until its transactions became a topic of general public interest. Then, as a matter of course, criticism stepped in, and the sacred oratorios at Exeter Hall were discussed as often and as much in detail as the concerts of the Philharmonic Society or the representations at the Italian Opera. The proceedings of the new society had reached too high an artistic importance to be any further mere matters of indifference. A performance of one of Handel's oratorios—even of the *Messiah*, most familiar of them all—was no longer the question of a paragraph of small type, in form and manner an ordinary "puff." While its merits were acknowledged, its defects were now pointed out and censured. So gravely, indeed, did criticism exercise its functions in this instance, and so unanimous was the blame bestowed upon several of the performances, that in 1846 some of the most influential members of the society began to take into consideration the expediency of a radical reform in the working machinery of the institution. The discussion led to schism, and schism to the appointment of a new conductor, in lieu of Mr. Surman, who had occupied the post from the beginning, and who, on his inevitable secession, organized an opposition under the name of "The London Sacred Harmonic Society," which, however, did not endure many years. The immediate cause of so emphatic a step, suddenly resolved upon by a majority of the active members, and carried on the strength of that majority, was, we believe, a certain performance of Handel's *Belshazzar*. This being unadverted upon by the press in unmeasured terms of disapproval, gave serious annoyance to the most zealous friends of the society, and the result was what we have stated. In 1848 Mr. Costa was offered and accepted the post of conductor; and from that time until now the performances have continually gained ground. Its thirty-fourth annual report, issued only the other day, informs us that in financial and all other respects the Sacred Harmonic Society is in a prosperous condition. So much the better; for never was there an institution which, with more absolute disinterestedness, helped on the advancement of a good cause. Religious feeling has had, for reasons unnecessary to explain, something to do with it; but religion did not say in this instance—

Præcipe lugubres

Cantus—

and left harmony to do its purest and divinest work.

Mr. Costa may be considered by many a lucky man. Undoubtedly he is so; yet judged from another point of view, he is as undoubtedly a great man. But for him, the establishment on a firm basis of the Royal Italian Opera at Covent-garden would have been simply impossible. At a threatening crisis, moreover, he undertook to conduct the Philharmonic Concerts, and saved them from untimely dissolution. How he has served the Birmingham Festival—the greatest music meeting in the world—is equally well known to those who interest themselves in musical matters. What he has done, however, for the Sacred Harmonic Society, perhaps best entitles him to consideration. People may object to his "additional accompaniments" to some of Handel's oratorios, and, on the whole, with reason; but no one has put "additional accompaniments" to Handel of which musicians can approve, with the solitary exception of Mozart. Mendelssohn, had he lived, would in all probability have done for *Israel in Egypt* and, perhaps, other works, what Mozart did for *The Messiah*. But Mendelssohn died too soon; and Mr. Costa, himself more successful than any contemporary as a composer of oratorio, has accomplished in a manner what Mendelssohn left unattempted. True, we would rather have had another *Eli* or *Naaman*—exclusively Mr. Costa's own—than questionable added parts to *Samson*, *Judas Maccabæus*, and *Israel*; but we must not forget that, if Mr. Costa had not undertaken the task, some one far less competent might have been induced to try his hand; and none can deny that the old "wind" additions—not infrequently by copyists and their subordinates—were intolerable. In other respects Mr. Costa's connection with the Sacred Harmonic Society has been uniformly beneficial. From the instant of his assuming the conductor's stick the performances exhibited a marked

improvement—as marked, in fact, as the orchestral performances at the Crystal Palace since Herr Manns took the place of Herr Schallehn. The society never held so high a place in public estimation as at the present moment; and this is in a very large measure due to the zeal and ability of the Neapolitan *chef d'orchestre*—a nationalized Englishman, who possibly learnt the sacred compositions of Handel, Haydn, Mendelssohn, and Spohr while leading the practices of the members of the Sacred Harmonic Society, just as he may have learnt the secular compositions of Beethoven, Mozart, and the rest while superintending the rehearsals of the Philharmonic Society. He learnt them, nevertheless, to such excellent purpose that he has them now at his fingers' ends, and can direct their performance with or without score, *with or without rehearsal*, the last of which has been proved on many occasions both in London and at the country music-meetings. But, putting all this aside, the disciplinarian who successfully organizes and directs such gigantic performances as those of the Handel Festivals in the Crystal Palace can be no common man, and it is well for the Sacred Harmonic Society that its musical affairs are under the control of so vigorous a will.

We have had nothing positively new this season, but the concerts up to the present time have been, without exception, interesting. At the first two we had favourable specimens of those mixed programmes which for a great many years have proved so attractive—more attractive, indeed, than any programme devoted to a single oratorio, unless that oratorio be one of the few privileged works, like *The Messiah*, *Elijah*, and two or three others at the most, which, by a kind of traditional right, take precedence of all the rest. The first of these combined performances commenced with Beethoven's Mass in C major (No. 1), demurely entitled "Service" in the bills, to conciliate, we presume, certain imaginary prejudices, which, if they existed at all, would, one might imagine, sooner be shocked by hearing the Latin text sung without modification than by reading the simple word "Mass," on the programme. The other piece was Mendelssohn's *Lobgesang*. A serious writer in a comic periodical protests against the frequent production by the Sacred Harmonic Society of Mendelssohn's *Hymn of Praise*, urging that if he wants to hear the *Requiem* of Mozart, the Mass in C of Beethoven, or the *Stabat Mater* of Rossini, he cannot do so without being compelled also either to listen to the *Lobgesang*, or pay for it all the same. We are unable to sympathize with his grievance. The *Lobgesang* is a magnificent composition, and, as a test of its great popularity with the public, it has been given no less than twenty-seven times since its first introduction at the concerts of the Sacred Harmonic Society in March, 1843, when Mendelssohn had completed those additions and modifications of the performance of the work without which, against his express desire, by the Philharmonic Society in Hanover-square a short time previously, gave him such bitter dissatisfaction. The *Lobgesang* has been given in conjunction with Beethoven's first and most positively musical (if least imaginative) Mass; with the same composer's short oratorio, *Christus am Oelberge* (*Mount of Olives*); with the Dettingen "Te Deum" of Handel; with Mozart's *Requiem* (thirteen times); with the music from *Athalie* (Mendelssohn's own); and with the *Stabat Mater* of Rossini—in every instance holding its ground. The Catholic Mass, followed by the Protestant Hymn of Praise (in which one of the Lutheran chorals is so superbly treated), imparted an interest to the first concert which at the second was fully maintained by a similar combination of Catholic and Protestant music, in the *Requiem* of Mozart and Handel's "Te Deum," composed for the victory at Dettingen—the one in D minor, the other in D major—the one all gloom, the other all brightness, the one as elaborate as the other is simply majestic—but both masterpieces. At the third concert we had Mendelssohn's *Elijah*, perhaps, on the whole, the greatest oratorio which has been given to the world for considerably more than a century—not forgetting Handel's last eleven, from *Joseph*, composed in 1743, to *Jephtha*, composed in 1752,\* which comprise also among the number *Judas Maccabæus* and *Solomon*. About the performance of *Elijah*, as the most recent, we may add a few words. The choruses have seldom been given with more spirit and precision; the orchestral

\* The *Triumph of Time and Truth* (1857) was merely a reproduction, with additions, of Handel's Italian work, *Il Trionfo del Tempo e del Disinganno* (1708).

parts, from the overture to the end, were, perhaps, never better executed. But *Elijah* depends greatly on the solo singers, and in this respect there was much open to criticism. Madame Lemmens-Sherrington, though an excellent musician, has neither the mental gift nor the physical force to do justice to all the music of the principal soprano; and in the great air, "Hear ye, Israel," with its vigorous pendant, "Be not afraid," failed to impart the full and appropriate expression. Miss Julia Elton, contralto, though she has a good voice and sings unaffectedly, as was shown in the tranquil air, "O rest in the Lord" (which was encored), is not quite equal to such a trying scene as that in which Jezebel exasperates the people against *Elijah*; while Miss Julia Derby, the second contralto, by no means up to the mark, gave little significance to the plaintive air, "Woe unto them." Mr. T. Hohler was ill advised in undertaking the tenor recitatives and airs, for the understanding and the execution of which he is alike incompetent. This gentleman sings occasionally both out of time and tune, and a more amateurish exhibition than his "Then shall the righteous shine forth," has rarely been witnessed. True, he had "a cold," and a printed apology was circulated on his behalf; but Mr. Hohler's attempt on the present occasion was enough to show that, even in full command of such means as he possesses, his prospects as a singer in oratorio would at best be "shady." Mr. Santley, on the other hand, was perfect in the music of the Prophet who gives his name to the oratorio—as perfect, that is, as a fine voice, unerring intonation, faultless accent, and steady phrasing can be, when combined with a marked absence of light and shade, which—always a slight drawback to the effect of Mr. Santley's singing—in so long and arduous a part as that of *Elijah* creates a certain sense of monotony. From among those who had subordinate tasks it is only necessary to single out Miss Robertine Henderson, who, with little to do except a share in various concerted pieces, did that little so well as to justify the directors on some future occasion in entrusting her with more.

On Friday night the first Christmas performance of the *Messiah* took place, with Mmes. Lemmens-Sherrington and Sain-ton-Dolby, Messrs. Hohler, Weiss, and L. Thomas, as solo singers. If Mr. Hohler was unequal to the tenor music in *Elijah*, what could be expected of him in the *Messiah*? The hall was, as usual on these occasions, "cramped." For the second Christmas *Messiah* (Friday next) Mr. Sims Reeves is engaged. *Facile princeps* as an oratorio singer, this gentleman can ill be spared, and when he is indisposed oratorio hardly goes so well in all its parts as might be wished.

[In citing the foregoing protest must be made against certain of the critical remarks comprised in the non-historical portions, and for which the responsibility would on no account willingly be assumed by ABRAHAM SADOKE SILENT.]

#### ADRIEN FRANÇOIS SERVAIS.\*

The melancholy tidings of the death of the greatest violoncellist that the present century has produced, has already been propagated by the papers throughout the entire world of music, and caused painful astonishment, for no one abroad knew that Servais had long been suffering from a disease, which, from the time it declared itself, held out but little hopes of a complete cure. To this disease he succumbed at 9 o'clock on the morning of the 27th November, at the splendid house he had built in his native town of Hal.

Adrien François Servais was born in the above little town, which is situated about three leagues from Brussels, on the 7th June, 1807. His father, who held a musical appointment in the church of the place, gave him his first lessons on the violin and in music generally. The Marquis de Sayve, a distinguished dilettante, residing upon an estate of his in the neighbourhood, was the first to discover the eminent natural abilities of young Servais. He undertook the responsibility of his subsequent education, and put him under a good master, an artist named Von der Plancken, the first violinist at the Brussels Theatre. But the young musician did not discover his real vocation until he accidentally heard Platel, the violoncellist, perform a solo.† From that moment, he gave up the violin and devoted himself with ardour to the violoncello. As a pupil at the Conservatory, he made such rapid progress under Platel, that, in the very first year of his attendance, he beat all his fellow-pupils and bore off the first prize. He

soon afterwards became assistant-professor to Platel's class, and member of the orchestra of the Theatre. Here he remained three years, improving every day, though without attracting the attention of the public, because at that period more especially there was no very lively taste for music in Brussels. By the advice of M. Fétis, from whom he received letters of recommendation, Servais proceeded, therefore, to Paris, where he played most successfully at concerts, and even then was placed by the critics in the ranks of the very first violoncellists, though he did not yet possess the prodigious technical virtuosity he eventually acquired. In 1834, he went to London, and played at the Philharmonic Concerts. He then returned to Belgium, and, for two entire years, devoted himself, with the most steadfast application, to a course of study, by which he opened up completely new paths in the mechanism of his art. It was at this epoch particularly that his talent achieved great brilliancy and boldness in the most difficult passages, and distanced every rival. His first compositions, also, date from this time. They were distinguished for these new difficulties which he had himself created and successfully overcome. In 1836 he again went to Paris, where he gave several concerts, and, the following year, made a tour through Holland. This tour increased his reputation more than ever, for the critical papers of Germany now took notice of his triumphs, and spread his fame, particularly in the North. After a short sojourn at home, employed, according to his invariable custom, in renewed studies and fresh discoveries in the technical part of his art, he set out, in 1839, by the way of Lübeck and Riga, on his first journey to St. Petersburg. The enthusiasm he created there reached a fabulous height. In the month of April 1840, he returned, as usual, to his home. He then played at Brussels, as well as at Antwerp and Spa.

In February 1841, he proceeded for the second time to Russia. He played in St. Petersburg and Moscow, returning by way of Warsaw, Prague, and Vienna. Everywhere did he cause enthusiasm by his marvellous performances, and it was now impossible to entreat his right to the rank of the first violoncellist in Europe. In 1843, he made a second tour through Holland, and, in the year following, his first great tour through Germany, where, but more especially at Berlin, Hamburg, and Leipzig, he achieved the greatest success. He then visited Russia a third time, extending his journey to the furthestmost Asiatic provinces of the Empire. Another of his greatest triumphs was that which he celebrated in Paris in 1847. He next visited Denmark, Sweden, and Norway; then the Rhenish Towns, whither he had been repeatedly invited, and the larger cities of France. In 1848, he was appointed Professor at the Brussels Conservatory—where he formed several excellent pupils—Soloist to the King of the Belgians, and Knight of the Order of Leopold; he was, also, a Knight of the Oak Leaf Crown; of the Saxe-Ernest Order of Merit, and of the Danebrog.

Servais was married in 1842, at St. Petersburg. He has left two sons—one of whom was his pupil on the violoncello—and a married daughter.

The funeral took place on the morning of the 29th November at Hal, and was a truly edifying solemnity. The entire population of the town, together with all the literary notabilities and officers of the art-institutions of Brussels took part in the procession, displaying the great interest they felt for the man, and the deep respect they entertained for the artist, and, through him, for art. In all the houses, in the most magnificent country residences as well as in the most modest dwellings, the window shutters were closed, and the houses themselves decorated with black flags, and other signs of mourning. The procession was opened by the various Associations of Hal, bearing flags covered with crape. The coffin was borne from the house of death to the grave by friends of the Deceased, the corners and tassels of the pall being held by ten gentlemen of mark including the Burgomaster of Hal; Major-General Goethals, adjutant of the King; Messrs. Léonard, Fétis, Kufferath, etc., from Brussels. On a black satin cushion on the coffin were the Orders of the Deceased, and a laurel-wreath of pure gold, on the leaves of which are engraved the names of the persons who presented him with this mark of honour on the occasion of his first Russian tour. Over the wreath lay his violoncello bow. Four of his youngest pupils carried his violoncello, decked with crape. A countless multitude followed, for Servais was greatly esteemed and beloved by his fellow-townsmen, and was a father to the poor.

Six orations were delivered at the grave. At the conclusion of his oration, M. Fétis touched more especially on the kind and simple disposition manifested by the Deceased in all the relations of social life. "His fellow citizens know," said M. Fétis, "that, whenever he returned from his long and honourable travels, he brought back with him all his original kindness of heart and all his old love and partiality for the friends and companions of his youth. Among them, he forgot the marks of distinction he had received at the brilliant courts of Princes, and the ovations of the multitudes who flocked to his concerts. You know all that, gentlemen; you feel so profoundly the truth of my words that, in the immense crowd gathered round his last resting-place, there is not a heart unmoved, not an eye free from tears."

\* From the *Niederrheinische Musik-Zeitung*.

† Nicolas Joseph Platel died at Brussels, in 1835, as Professor of the Violoncello class at the Conservatory. In addition to Servais, Batta, and Demunck were also pupils of his.







better, therefore, let the children write, and merely add a few lines yourself, so that I can be assured you are well. \* \* \* \* \*

\* \* \* I always breathe more freely whenever a letter arrives with the news that you are well and in no danger. The first jolly weeks of my stay here have been succeeded by a regular humdrum course of steadiness. When there is no performance at the Opera, which I invariably attend, I am in bed by 9 or half-past 9 o'clock. Since Düringer left, I have not dined at the hotel; it costs too much.—My darling wife, for the nonce I unfortunately do not know when I shall be able to forward you any money, or where I shall get it. \* \* \* \*

Whenever I see a little Bubi in the street, of the same age as ours, such a feeling of yearning comes over me that I could actually weep. How much longer shall I be obliged to stop away from you!—and yet I should not like to return without obtaining an engagement, as there appears to be no hope at the Wien.—Providence will surely mend matters soon. \* \* \* \* \* And now, my dears, I shall probably, in my next letter, be able to tell you for certain on what day my opera will be produced. Till then may Almighty God preserve you from all discomfort, and from the Russians, or in one word, from all evil!

"Leipsic, the 12th May (my poor father's birthday), 1849."

A Royal Capellmeister and a Musikdirector at the Theatre Royal happened to be deeply implicated in the outbreak at Dresden; the one fled and the other was taken prisoner; at the same period, too, Nicolai died of an apoplectic stroke at Berlin.—Lortzing immediately made application both in Berlin and Dresden for the vacant posts, and, for a short time, lived in a state of joyous hope, but received from both places evasive replies. In order not to lose a chance, he proceeded himself to the scene of action, but all in vain; he was disappointed in this case, as he had been in so many others. At length, on the 25th May, 1849, his opera, *Die Rolandsknappen*, was produced for the first time. He writes as follows concerning it to his family no later than the 26th.

"Rejoice with me, my dears. My opera was produced yesterday, and met with an immense reception. Considering that we had only two orchestral rehearsals, it may be said to have been admirably performed. Mdlle. Mayer sang divinely, and Mdlle. Bachmann was, as usual, excellent. Wiedemann, Brassin, and Behr were also extremely good. Nearly every number was vociferously applauded, and I was called on with the singers after the second and the third act. I was, likewise, received with long continued applause on appearing in the orchestra. Considering the present state of affairs and the beautiful weather, I may fairly call the house full. At any rate, it has not been so full for a long time. Tomorrow, the first day in Whitsun-week, the opera is played again; the heat will be something more than human; even yesterday, I seemed to have just come out of a bath. I would not wish even my enemy the feeling with which I entered the orchestra; it involved, so to speak, a turning point in my career. Had I been unsuccessful in this opera also, I should never have had the courage to set pen to paper again.—It may, probably, be said that there is a very strong sympathy for me in Leipsic; without vanity, however, I think that, from what I hear, I am justified in saying that the opera will take elsewhere.—I must, by the way, state in justice to Herr W., the manager, that—he did nothing at all for the opera—it is true he cannot do anything, for he has nothing. \* \* \* \*

W. wants to engage me in September, as he is no longer satisfied with the footing on which he stands with R\*\*\*\*. R\*\*\*\*, who is a first-rate man, is called here the Cavaignac of Music, because he rules everything, etc. \* \* \* \* \*

It is true that I am to have only eight hundred thalers, but, on the other hand, the manager offers to engage me at once, and allow me enough to live on till R\*\*\*\* goes, etc, etc.

"So, if you consent, we shall have to move back again. Answer me, my dear wife, at all events, by return of post. \* \* \* \* \*

That the performance took place yesterday is a fact, by the way, for which I am exclusively indebted to the good feeling of the singers, who rehearsed on Thursday from 9 o'clock in the morning to 2, and again from 5 in the afternoon, till 9 at night. Brassin, moreover, had a violent cough. Now, good-by, my dears, and inform every one who cares about me of the success of my latest opus. Embrace and kisses from him who, it is to be hoped, will soon give them in person, namely, yours:

"ALBERT LORTZING."

[To his Wife.]

The postmark is of the 4th June.

"Leipsic, Monday morning, 1849."

"MY DEAR GOOD WIFE, AND MY GOOD CHILDREN,— \* \* \* \* \*  
By my engagement here I have, therefore, 800 thalers, and half a benefit,

for which, however, I am not obliged to give a new opera. Moreover, I must be here, on the 1st July and act conjointly with R\*\*\*\*. For this I am to receive forty thalers a month. I shall not have the post to myself till the end of September. The engagement is for three years. \* \* \* \* \*

To speak frankly, it is a piece of extravagance in me to return for only a week or so, but, in the first place, I cannot resist my yearning to be at home, and secondly, there is a very great deal to arrange and discuss, and this would require too much scribbling.—To-morrow, then, I conduct my opera for the third time. The day after to-morrow, Wednesday, I set out, taking Dresden and Breslau on my road, and—if nothing unexpected happens—shall be with you on Friday morning between eight and nine o'clock. Consequently my stay in Vienna will be scarcely a month.—The second performance of my opera was received with as much approbation as the first. So, my dears, these are for the present the last lines you will receive from me; in a day or two you will have me myself among you, when I hope to find you all well and in good spirits.

"I shall see you in a very little time. Till then, embrace and kisses from your  
ALBERT LORTZING."

(To be continued.)

MR. GYE has recently made arrangements with two artists unknown to London, for the ensuing season. One of them is Signor Cotogni, a baritone, the original Italian Nelusko in the *Africaine*, at Bologna, said to be a sterling singer, though with a voice not remarkable for power. The second is M. Petit, for some years at the Lyrique in Paris. This gentleman, the stock Mephistopheles in M. Gounod's *Faust* at M. Carvalho's theatre, has recently taken to the Italian stage. His success, we are told, at the Liceo of Barcelona, where he made his debut last year, with the Sisters Marchisio, as Assur in *Semiramide*, was legitimate.

Mr. Gye has secured for the Royal Italian Opera the two new works, about which, at the present moment, all musical Europe is most interested—the *Don Carlos* of Signor Verdi, which is to "inaugurate" the opening of the New Grand Opéra in Paris, and the *Romeo et Juliet* of M. Gounod, upon which the future fortunes of the Théâtre Lyrique are more or less staked.

MR. T. HOHLER.—Mr. Mapleson has renewed his engagement with this aristocratically popular tenor.

HER MAJESTY'S THEATRE.—The Promenade Concerts, already alluded to, will open early in January. Signor Arditi is to conduct. The concerts will take place three times a week.

MADAME ARABELLA GODDARD is at Boulogne-sur-Mer. She will return to London for Madame Sainton-Dolby's next ballad concert in St. James's Hall (Jan. 15).

ROSSINI.—The illustrious master has entirely recovered from the effects of his accident, which, his countless admirers in this country will be glad to know, at no time threatened any serious consequences.

EXETER HALL.—Mr. Santley will make his last appearance in Oratorio, prior to leaving London on a three months' tour, at the performance of the *Creation*, by the National Choral Society, on Thursday, January 3. Miss Louisa Pyne and Mr. Leigh Wilson are also engaged. Band and Chorus 700. Conductor, Mr. G. W. Martin.

ROYAL ACADEMY OF MUSIC.—The Competition for the following Exhibitions and Scholarships, took place on Friday and Saturday last, at the Institution in Tenterden Street; the Examiners being the Principal (Professor Sterndale Bennett), the Vice-Principal (Mr. Otto Goldschmidt), and three Professors unconnected with the executive department of the Institution, viz.: Herr Wilhelm, Signor Campana, and Mr. John Thomas. The results were as follows:—*Westmoreland Scholarship*, Miss M. E. Christian, elected; Misses Ryall and Severn, specially commended. *Potter Exhibition*, Miss Emma Buer, elected; Misses Gibbons, Greenaway, and Merriman, commended. *King's Scholarship*, Miss C. Tovey and Mr. Wm. Shakespeare, elected; Misses Green and Rock, and Mr. W. Townsend, specially commended. The following were also commended:—Misses Hayward, Sheppard, and Hart, and Mr. Thomas Pettit.

## CRYSTAL PALACE CONCERTS.

Lovers of the highest class of instrumental music will have to forego for a time the gratification of their taste, so far as the Crystal Palace is concerned, inasmuch as the Saturday Concerts will not be resumed until the close of the Christmas amusements, and, judging from the multifarious attractions put forth and the extent and beauty of the decorations (which to the juveniles especially must be something very like a realization of fairy-land), some few weeks must elapse ere Mr. Manns will have the opportunity of again bringing forward one of his well-chosen and interesting programmes.

At the concert of the 15th, Handel's *Alexander's Feast* was repeated. Of the principal vocalists, Madame Lemmens-Sherrington, Mr. Wilbye Cooper, and Mr. Lewis Thomas, with the orchestra, I can speak in terms of unqualified praise, but am sorry that I cannot say as much for the chorus, which left very much to be desired, their singing being not only coarse and unsteady, but at times so palpably out of both tune and time that the merest tyro in music could not possibly overlook their shortcomings. This is a pity, and Mr. Manns, who has done so much towards improving his orchestra generally, should next direct his endeavours towards getting a chorus in some degree worthy the band with which it is associated; and this need not be a difficult matter, seeing what excellent material he has at hand, for the voices are unexceptionable in quality, and sufficient in number, only requiring careful teaching and steady regular practice to bring about the competence necessary for the task they have undertaken.

The following was the programme of last Saturday's Concert—

1. Symphony in D (No. 2) . . . . . Beethoven.
2. Cantique, "Noel." (First time of performance in England)—Miss Louisa Pyne, Miss Julia Elton, and the Sopranos and Altos of the Crystal Palace Choir . . . . . Gounod.
3. Aria, "Di tanti palpiti" (Tancredi)—Miss Julia Elton . . . . . Rossini.
4. Aria, "Sognai"—Miss Louisa Pyne . . . . . Schira.
5. Overture, "Melusino" . . . . . Mendelssohn.
6. Cantata, "Christmas"—(First time at the Crystal Palace)—Miss Louisa Pyne, Miss Julia Elton, and the Crystal Palace Choir. . . . . G. A. Macfarren.

Of Beethoven's symphony and Mendelssohn's overture I can only say that rarely, if ever, has so fine a performance been heard,—a finer would be scarcely possible. The first time of hearing M. Gounod's *Cantique*, "Noel," will probably be the last (at least so far as I am concerned individually), for aught more feeble or commonplace it has seldom been my lot to listen to. A greater contrast to the French *Cantique*, "Noel," than that of the English cantata, "Christmas," could hardly have been devised, and the effect was proportionately visible in the audience, who were evidently delighted with Mr. Macfarren's vigorous and musicianlike treatment of his subject. Originally brought out at one of the concerts of the Musical Society of London some three or four years ago, and then achieving a decided success, it seems strange that this charming work should have been suffered to remain in comparative oblivion for so long a time, and its revival at least once a year at the appropriate festive season would always be welcome. Principal singers and orchestra again did their part well, but the chorus, although better than on the previous occasion, still fell far short of what they might (and should) do. Miss Julia Elton was recalled after singing "Di tanti palpiti,"—which, however, she has yet to learn to sing and know its true value—and Miss Louisa Pyne was most deservedly and warmly applauded for her rendering (why isn't there a better word than this?) of a very beautiful air by Signor Schira, "Sognai." After the concert Messrs. Danson's transformation scene, purporting to represent "Caryatides and attendant Nymphs opening the Golden Casket of the Golden Crescent," was displayed. The connection between "Caryatides" (Cantharides as a once famous property man—Phil Stone, of Drury Lane,—used to call them) and the pantomime will be clearly seen when it is remembered that the subject is, *Little Miss Muffit*—who, as the legend runs, sat on a tuffit, eating of curds and whey, when up came a spider and sat down beside her, and frightened Miss Muffit away, away!

DRINKWATER HARD.

P.S.—By the way, during the fortnight immediately preceding Christmas I have been disturbed from my slumbers by the Waits,

who, by means of a cornet, harp, and violin have inflicted upon me a series of worn-out organ tunes, and now apply for a Christmas box, with the following poetic appeal, which I give verbatim:—

"To us this yearly pleasing task belong,  
To elevate the hearts of old and young  
Whose sounds accord harmonious to the ear—  
For troubled hearts our music oft times cheer.  
Cold rains, bleak winds, dark nights, and frost and snow  
Are our companions, but our hearts still glow;  
Yet all those nightly toils we scorn to mind,  
For once a year our friends to us prove kind."

Don't you think I was justified, under the circumstances, in refusing my "box?"  
D. H.

SACRED HARMONIC SOCIETY.—The second Christmas *Messiah*' last night, was attended by a multitude of Handel worshippers. The performance was first-rate. A more than ordinary interest attached to it on account of Mr. Sims Reeves making his first appearance after a protracted illness. A more enthusiastic reception than that which greeted our illustrious tenor could hardly be imagined, nor singing, on his part, more expressive, refined, and masterly, in return for such unanimous and hearty sympathy.

AUBER is far advanced in the composition of his new work for the Opéra-Comique.

ROSSINI has composed an "O Salutaris" expressly for Madame Albani.

DEATH OF KILLERMANN, THE VIOLONCELLIST.—Chrétien Killermann, violoncellist to the King of Denmark, who may be remembered some eight or ten years ago as having visited London and played at some of the principal concerts here, died a few days since at Copenhagen, aged fifty years.

SIGNOR ARDITI'S SECOND SOIRÉE MUSICALE, took place on Friday evening, at his residence in Sackville-street. The programme is subjoined:—Part I. Trio (C minor) Madame Piatti, Herr Strauss, and Signor Piatti (Mendelssohn); romanza, "All' eta dell' innocenza," Signor Agretti (Mercadante); reverie, "Sognai," Madame Agliati (Schira); fantasia, violin, *Masaniello*, Madlle. Emilia Arditi (Alard); ballad "They ask me, why I love her?" first time, Signor Foli (Arditi); cavatina "O luce di quest' anima," *Linda di Chamounix*, Madlle. Zuliani (Donizetti). Part II. Duetto, *Elizir d' Amore*, Madame Agliati and Signor Caravoglia (Donizetti); Sonata, violoncello, Signor Piatti (Bocherini); waltz, "Ilma," Madame Agliati (Arditi); romanza, *Ballo in Maschera*, Signor Caravoglia (Verdi); song, "The stirrup cup," Signor Foli (Arditi); trio, *Attila*, Madlle. Zuliani, Signor Agretti, and Signor Caravoglia (Verdi). At the pianoforte: Signors Bevigiani, Pilotti, and Arditi. Arditi's extremely pretty new ballad, admirably sung by Signor Foli, was encored. One of the vocal gems of the evening was Sig. Schira's charming reverie, "Sognai," expressively sung by Mad. Agliati. Madlle. Emilia Arditi's violin playing was greatly admired and deservedly. The company was fashionable and distinguished.

RYDE (ISLE OF WIGHT).—The Ryde Amateur Musical Society have given their fourth concert at the Town Hall, which was attended by a fashionable audience. The first and second parts were miscellaneous, and the third a selection from the *Creation*. Mrs. Conduit, the only professional vocalist, gave great satisfaction, more particularly in the recitative and air, "With verdure clad," and was universally acknowledged to be the gem of the concert. Mr. Sydney Lake accompanied. —*Ryde Times*.

ELMLEY CASTLE.—An entertainment was lately given in the school-room, Elmley Castle, by several ladies and gentlemen of the neighbourhood, the vicar, the Rev. Hugh Bennett, in the chair. There was a large audience. The entertainment was very successful, and the villagers shewed their appreciation of the humorous readings, R. W. Johnson, Esq., and Mr. Shekell, being highly applauded. The ladies who sang in the glees—"Where art thou, beam of light?" and "Now is the month of Maying"—were the Misses Shekell, Mrs. Bennett, Mrs. Vines, Mrs. Walsh, and Miss Lockwood. Mr. Vines also rendered good service as a vocalist; and the village choir acquitted themselves admirably, especially in "The blue bells of Scotland." At the close of the programme the vicar, on the part of the audience, thanked the ladies and gentlemen who had contributed to the entertainment of the evening; and, on the motion of R. W. Johnson, Esq., a vote of thanks was tendered to the chairman. The compliment having been acknowledged, the evening's entertainment was brought to a conclusion.—*Berrowes Worcester Journal*, Dec. 22.



## Letters to Well-known Characters.

TO DR. A. S. SILENT.

DEAR A. S. S.,—

1. I send you a reflection suggested by a fact, and by a well-known line in *Phèdre*:—*Elle ne m'aimait pas constant, qu'aurait elle fait si j'avais été infidèle? Peut-être m'aurait elle aimé!*

2. I also send you an observation suggested by a celebrated passage in Alexander Dumas' *Antony*, and applicable to my determined but incapable musician:—*Il aimait trop la musique; la musique lui a résisté; il l'a assassinée!*

3. I moreover forward to you a remark made on an auditor, who, although there was plenty of money in hand, could not be got to credit his accounts:—*Aurum habet et non audit.* This was the man who, tired of his occupation and wishing to be promoted, exclaimed: *Semper ego auditor tantum?*—Yours,

SHAVER SILVER.

[The foregoing, Mr. Silver further explains—but there is no room for his explanation—is a letter in three points: the first two dedicated to Miss Louisa Jarrett, the third (a double one) to the secretary of the Swedish Bank.]

TO DISHLEY PETERS, Esq.

DEAR PETERS,—In a report in the last number of the *Musical World* of an inaugural address, recently delivered from the Edinburgh Chair of Music, I observe that my name is mentioned in connection with the "ample studies" of modern science. I think it due to myself, to Handel, and to the lecturer, to remind those among your readers to whom the misprint may not be obvious of a certain passage:—



—in which a "Saxon giant" describes my ample strides so closely as to become—according to my limited vision—somewhat too personal.—Yours, &c.,

POLYPHEMUS.

*Mt. Etna (near to) Sicily.*

TO THOMAS BOOTH BIRCH, Esq.

Sir,—How very often we meet with a cruel person? See how they beat dumb animals—those poor things who try to do their best. How nice an uncruel person is, how merciful they are, they never illuse animals. This is the opening of an essay upon cruelty which I have not yet had time to finish.—Yours, admiringly,

KITTY GLASS.

*Glass House, Glastonbury.*

TO THOMAS BOOTH BIRCH, Esq.

The mellow moonlight makes me sad,  
As on me streams its pale stern rays,  
At stillly night back to the heart  
Rush mem'ries of once happy days;  
Her silver beams fall thick around,  
And weird, fantastic each one plays,  
The mem'ry sad recalls the scenes,  
And friends of childhood's happy days.

I ne'er could maiden's love beguile,  
From dear one's brows ne'er care could chase,  
Nor could I forge the blissful smile,  
When 'neath the ever pale stern face;  
I ne'er could laugh and merry be,  
Beneath those false inconstant rays,  
For mem'ry sad recalls the scenes,  
And friends of childhood's happy days.

E. WILLIS FLETCHER.

TO JOHN OXENFORD Esq.

Sir,—At Mr. Charles Halle's ninth concert, Free Trade Hall, Manchester, the "Messiah" was performed before the largest assembly of this season, in fact the spacious Hall was literally crowded. The principal vocalists were Madam Lemmens-Sherrington, Miss Palmer, Mr. Wilbye Cooper and Mr. Santley. Handel's "Messiah" is a great musical light that cannot be hid, the brilliant lustre of this creation moves in the musical horizon with power and majesty, beaming forth its glad rays in beautiful waves of light; a divine attribute that soothes and comforts mankind and fills the bosom with holy-zeal and righteousness, invoking the soft-hand of charity whereby the aged and the afflicted, the widow and the orphan, receive benefits and, live to praise the God of all lights. The God to whom Handel dedicated his immortal work, and truly, divine inspiration is stamped upon it. Handel's "Messiah" is an emotional diagram which illustrates the happy period when God was made manifest in the flesh, in the person of our Saviour Jesus Christ. Handel's music speaks to man in the language of his forefathers, in the tongue of believing Christians; it revives those ethereal feelings which possessed the hearts of by-gone generations, listen! to the prophet as he breathes divine consolation, "Comfort ye, my people," the heart is unfettered of bitter contumely while the soul rejoices at the glad tidings of Immanuel's birth "For unto us a child is born," mark, the jubilant acclamations of the wondering multitudes, they glorify and swell the triumphant hymn-of-joy as though the whole universe was one vast flame of adoration, yea, the whole heavens unite their voices with their glorious strains of music and heaven and earth rebounds with endless praises to Jehovah. The birth of the Saviour is celebrated with acclamations of joy by the Angels of heaven, hence, the ethereal beauties Handel conceived, illustrated by the Pastoral-Symphony and the Angelic chorus "Glory to God in the highest." What bliss, comfort and consolation enrapture the human bosom while the voice of music describes the Saviour's ministerial life; "Rejoice greatly" and "He shall feed his flock" breathe Jehovah's tenderest affections within our Souls. The passion of Christ commencing with "Behold the Lamb of God," is the very acme of pathos; the throbbings of sorrow and the pangs of grief thrill the inmost feelings and penetrate the deepest cells of our hearts; the vile railery of the mocking multitude—for "He was despised and rejected of men"—who stood gazing at the Redeemer of man-kind as He hung upon the Cross, are depicted with truthful fervour; also, the devotional repentance of Christ's followers. Handel was a great master of the positive language of emotions, through his divine genius his pen created a tone-picture which appeals to our ideality and enables us to form according to the discriminating powers within us a memorandum of the agonies of Christ's sufferings on Mount Calvary. If Handel by his art rolls our imagination back to the awful scene of the Crucifixion, he also illustrates with no less power, the ascension of the Saviour in Heaven, when, the courts of heaven resound with glorious praises to the honour of the great King of Kings, what majestic bursts of harmony rolls over the immense plains of heaven, miriads of Spirits are exultant with gladness at their Lords triumphant victory over sin and the devil. The preaching of the Gospel of Peace by the disciples of Christ and their great success in converting great multitudes amidst the persecutions and contentions of the nations of the earth, to the church of Christ, where, they sing eternal Hallelujah's to the Lord God Omnipotent. The sublime air "I know that my Redeemer liveth" reminds the Christians of the sense of their mortality and their faith in the glorious resurrection of the dead, yea, and inspires them with the belief that we shall, after ending our days on earth exist in the heavens and glorify God with endless praises; then redeemed man will sing with the angelic hosts "Worthy is the Lamb" in nobler strains than have ever yet greeted mortal ears, for I feel persuaded that in our happy after-state music will be our language, when we converse with each other melody will flow from our lips and harmony from the combinations of our voices; when the hosts of congregations assemble the divine spark of Omnipotence will unite the flames of melody which inherit our immortal souls into a grand musical light and the heavens will ring and vibrate with jubilant and endless harmonies throughout eternity. The performance of Handel's masterpiece under the very able guidance of Mr. Ch. Halle may be told in one word that is pregnant with all the praises that could be lavished upon it, and that is "perfection." There only needed Mr. Sims Reeves in the Tenor airs to have stamped this grand performance of Handel's "Messiah"—par excellence. He, however, found a worthy substitute in the person of Mr. Wilbye Cooper.—Truly yours,

Stockport, Dec. 24, 1866.

THOMAS BOOTH BIRCH.

TO HORACE MAYHEW, Esq.

Sir,—In present state of Church of England I am indisposed to grant indiscriminate subsidies to curates fifteen years' standing, lest, intending to assist teacher, I should stumble upon Tractarian or catch Ritualist. We want more men for ministry, say they. I want "more good men."



I decline to bribe candidates of all sorts and sizes; and cannot accept your arguments. Can you tell me *when* donkey boys and girls' tea party occurred, or has one taken place every week for the last three months? About that period I have heard of boys and girls begging from visitors money for tea meeting, and yesterday application was made. No authorized cards are presented, no security given that money contributed will be devoted to object. Swan Pool affair looks very like job, and yet I am persuaded of respectability of parties concerned. Decision of ratepayers must have been hasty. It would be well for Commissioners to determine that motion should be duly announced at one meeting and *discussed* at next? This would give time for deliberation. Edwards deserves thanks of Commissioners for outspoken exposure of matter.

HOLMES OF HALLOW.

Hallow the Hole, Dec. 17th.

—o—  
TO DR. HENRY WYLDE, Mus. Doc.

SIR,—A psychological writer in Paris, M. Charles Fourier, has written a pamphlet, which is well worthy of a consultation to sharpen men's wits, and to increase our stock of general information. "The passions of the human soul" forming the text, those who are fond of metaphysical inquiries will be amused with M. Fourier's scale of the wants of man's body, and of the affections of his soul, laid down in correspondence with the scale of musical notation. Thus:—

*do*, (the tonic note) symbolises friendship.  
*mi*, (the mediant note) symbolises love.  
*sol*, (the dominant note) symbolises familism.  
*si*, (the sensitive note) symbolises ambition.  
*re*, (the sub-median note) symbolises emulation.  
*fa*, (the sub-dominant note) symbolises alternation.  
*la*, (tonic of the minor key) symbolises cumulation.

While the unison, or octave note, *do*, signifies unityism. With some other speculations too sublime for any but those who—

"Weave fine cobwebs, fit for skull  
That's empty when the moon is full."

I remember reading of an astrologic genius somewhere who set "the seven planets" to the seven musical intervals. What became of the theory when the planets multiplied I have not heard.—I am, yours truly,  
BASHI BAZOOK.

—o—  
Shuber Silber on Two Matters.

First Matter.

DEAR D. PETERS—SIR,—All lovers of our NATIONAL MUSIC ought to be, and I believe are, supporters of PANTOMIME. However this may be, it is certain that PANTOMIME has been a great supporter of our NATIONAL MUSIC, or what has passed for such. PANTOMIME has for years been recognized as the oak to which the ivy of ENGLISH OPERA loves to cling, but which, if the ivy were allowed to attain too luxurious a growth, would, it seems to be feared, run the risk of being stifled. Our intensely musical public, which, for four months in the year, during the fashionable season, is prepared for any amount of ITALIAN OPERA, will only listen to ENGLISH OPERA at long intervals, and then on condition that very little shall be administered at a time, and such little be followed by a long and magnificent pantomime. This Christmas, the ordinary operatic prelude—ordinary, that is to say, at Covent-garden—has been cut short indeed; nor is it of native growth, though the "words" of the piece are of native manufacture. *Terrible Hymen*, the work in question, is an adaptation from a French (very French) *lever de rideau*, produced some time since at the Théâtre Lyrique. The piece, though not amusing, is not long. Suppose it absurd, what would that matter when it lasts but 25 minutes? There are only two characters in *Terrible Hymen*—one the husband, the other the wife. It occurs to the husband that the part of WOMAN in the world is better suited to him than that of MAN, while he is convinced that his wife possesses certain attributes which are MASCULINE rather than FEMININE. The converse of these views seems to be entertained by the wife; and ultimately, by way of experiment, Marie assumes MALE, and Pierre FEMALE, attire. Signor Garcia, who will be remembered by the frequenters of Her Majesty's Theatre as a representative of Valentine in *Faust* and of Enrico in *Lucia*, plays the part of Pierre, and it is not altogether his fault if he makes nothing of it. MAN is never funny in the costume of WOMAN—except, of course, the outrageously farcical school of burlesque actors, of which Rogers is a member. But in an operetta

of which the *genre*, MUSICAL as well as DRAMATIC, is light comic, and in which neither author nor composer seems to have intended to enter the regions of mere BUFFOONERY, such a disguise is out of place, and, in a London theatre on boxing-night, suggests forcibly the exploits of CLOWN. As for Madame Martorelli, whatever dress she may assume, she will always be charming; but she has been seen to greater advantage than in this part of Marie, when Marie adopts the garb of Pierre. That Madame Martorelli and Signor Garcia do justice to the light but not sparkling music which the little piece contains, need scarcely be added. Such singers ought to have something much better entrusted to them. The composer of *Terrible Hymen*, or *Avant les Noces*, as I believe it is called in the French original, is M. Jonas. I should be sorry to hear of his being swallowed by a WHALE; nor, if that fate is reserved exclusively for the inspired, is it at all likely to befall him. The adaptation of the songs and prose dialogue of the operetta has been skilfully performed by Gilbert à Beckett.

(End of First Matter)

Second Matter.

The writer just named is also answerable for the libretto of the new pantomime, *Ali Baba and the Forty Thieves*; or, *Harlequin and the Genii of the Arabian Nights*, and it is a responsibility from which he would scarcely like to be freed. He has produced the best written pantomime-book of which I have knowledge or recollection. Gilbert à Beckett versifies with the ease and fluency of his late father—whose equal, however, he cannot be pronounced in satirical power. Indeed, the late à Beckett, one of the most playful writers of political articles, was one of the most vigorous writers of burlesque verse—at a time when nearly all possessed vigour, and when satire on the affairs of the day was thought a much more important element in *extravaganza* than nigger "breakdowns" and verbal distortions, which, though they may be suggestive of punning, and may even contain the raw materials of pun, are seldom complete puns. However, let the dialogue of a pantomime be good or bad, in either case it is but accessory in a work which, like a pantomime now-a-days, contains singing, dancing, scenic and pictorial effects of all kinds, with a certain amount of pantomimic scenes, properly so called. The Covent-garden pantomime is one of the fullest we remember. It contains not a little but a great deal of everything—opera, ballet, vaudeville, burlesque, as well as styles, difficult to define, and of which, AT THIS LATE HOUR, no definition need be attempted. The "opening" lasts from eight to eleven—three good hours—during which the audience did not experience one dull minute. Nothing so interesting, so varied, and, above all, so magnificent, has been seen at Covent-Garden as this pantomime of *Ali Baba*, with its introduction of three hours' duration. It had been months in preparation, and the labour bestowed upon it has not been lost. Having named the author of the literary part I must not omit to add that the scenery is from the pencils of Grieve, "Matt. Morgan," Walford, Days, Perkins, Caney, and Thompson—that the dances have been arranged by Desplaces; the music by Montgomery—and that the whole has been produced under the immediate superintendence of Augustus Harris. Though based on the story of *Ali Baba*, this pantomime exhibits departures in various particulars from the admirable tale in the *Arabian Nights*, and I am purist enough (especially at Christmas) to regard each of these departures as a mistake. The best critics of a pantomime—I of course mean the real business of a pantomime—are children, and I heard several complain on Wednesday night that the character of the cobbler, Baba Mustapha, who sews up dead bodies in sacks, is led blindfold through public thoroughfares, *marks street-doors with chalk that he may know them again* when the use of his eyes is permitted, and behaves in a picturesque manner generally, had been left out. The introduction of a Bagdad police-inspector seemed also to be resented in juvenile quarters, and several young persons were heard to murmur, while the ballet was going on, not that it was too long, or that it was not beautiful, but simply that there was nothing about it in the *Arabian Nights*.

The best acting in *Ali Baba* is that of Messrs. Payne as the woodcutter and the woodcutter's son. The Messrs. Payne would make the fortune of any pantomime. The first great incident in the piece is the entry of the FORTY THIEVES, under the command of Abdallah (Kate Carson), and Hassarac (Rachel Sanger). The FORTY are splendidly attired, and go through their evolutions in

military style. But it is not until a later scene, when they have retired within their cave, that one beholds them in their glory. The club-room within the cave is a conception most happily carried out. Here all the comforts of the west, with all the luxuries of the east are seen united. Almees dance, while the members smoke perfumed tobacco out of resplendent narghils. Other members read the papers; others, again, play at billiards; but all, as a matter of course, cease their occupations when the dancing girls come in. This, and the indispensable TRANSFORMATION, are the two most striking scenes in the piece, if not, in a pictorial sense, the most thoroughly beautiful.

Who shall describe a TRANSFORMATION? All I can say of the one that terminates the opening of *Ali Baba* is (in general terms) that it is admirable in design, gorgeous in colour, and that the last development is brought about in the most ingenious manner. The final picture elicited enthusiastic applause, and the principal persons concerned in its production—Mr. Grieve, Morgan, Augustus Harris, stage manager, and Alfred Mellon, the manager of the theatre—were called upon the stage.

In the harlequinade, which did not finish until a very late hour, the parts of Harlequin, Clown, and Pantaloon were sustained by Fred. Payne, Mdme. Esta, Paul Herring, and Henry Payne. The remarkable scene was a representation of the Oxford and Cambridge boat-race. The theatre was crowded in every part, and the success of the pantomime complete. SHAVER SILVER.

(End of Second Matter.)

[Baba Mustapha does not "mark street-doors with chalk," white or red; but the Captain of the Forty Thieves does, and so does Morgiana. *3d matter.*—A. S. S.]

TO TOM TAYLOR, Esq.

SIR,—The public are probably much more alive to, and anxious about, the pending question of National Gallery *versus* Royal Academy than Mr. Beresford Hope and his supporters in the House of Commons are at all aware of. A determined effort was made by a small party of dilettanti members to reverse the decision of the House to keep the National Gallery where it is. The real meaning of this matter is that the Royal Academy was moving heaven and earth to keep its hold on Trafalgar-square. But is the country prepared to hand over to a private irresponsible society a site worth in hard cash from a quarter to half a million of money, and at the same time to banish the national pictures to a second-class situation? Happily Lord Derby did not seem disposed to abet this extraordinary arrangement. It would be had enough if the Royal Academy were prepared to give up its shillings, and open its annual exhibition gratis to the public. What else would it propose to do in return for such a gift of public property? Either the Royal Academy is, or is not, a national institution. If not, and it must be taken at its word, for it openly proclaims itself to be a private corporation, it has no right to a shilling of public money.—I am, Sir, your most obedient servant, JONAS YELLOWHEAD.

TO DR. GIBBLETT.

SIR,—If the following were written in a joke I could understand it, but seriously I cannot. The books appeared at Aberdeen—"Collection of Spiritual Songs," 1823, edited by the Rev. C. Gordon, Roman Catholic priest. The songs are adapted to "Killiecrankie," "Black Laddie," "Saw ye not my Peggy?" "Pattie's Mill," "Bush aboon Traquair," "The Yellow-haired Laddie," "Gilderoy," "Lochaber no more," &c. They were compiled in the interests of party. This one begins:—

"It's but a mere illusion  
For a man to be a Whig,  
Their great mass of confusion  
Would any brain fatigue;  
They're rugged in appearance,  
They slight all Scripture clearance,  
With them there's no coherence,  
Of notes in their new jig."

After nine stanzas, it concludes:—

"For decency in praying,  
Or when they forge a grace,  
Then cry, shrink, gape in starting,  
And wrinkle so their face:  
As if by all sensation,  
They felt their deprecation  
To be abomination  
To the high throne of grace."

What say you? Let me have your notions, and oblige, yours respectfully,  
Azminster, Dec. 26. THOMAS DUST (M. D.)

TO S. ARTHUR CHAPPELL, Esq.

SIR,—Although it seems impossible to obtain adequate support during the winter months for a national lyric theatre, there has been plenty of music going on in London, and music for all tastes. The severest weather would be impotent to freeze out St. Cecilia from all her haunts; and in spite of a fog or two the present season (by no means *acris hyems*) has hitherto exhibited no unusual symptoms of severity. At Exeter Hall the Sacred Harmonic Society has already given four performances, and Mr. G. W. Martin's National Choral Society two; six of the series of Monday Popular Concerts (as you know to your gain) have taken place at St. James's Hall, where Madame Sainton-Dolby has also held the first of her so-called "Ballad Concerts," and the Society which entitles itself "Tonic Sol-Fa Choral Society" has made a venture with Handel's *Messiah*; other entertainments less noteworthy have taken place; and last not least twelve of the Saturday Concerts under Herr A. Manns, to which the high musical reputation now enjoyed by the Crystal Palace is mainly due, have been held. Here, within the space of three lunar months, is music enough, and music for the most part, it must be admitted, excellent. A dozen letters would hardly suffice to present a fair history of what has passed; but I must fain content myself at present with indicting thus much, and am, Sir, your grateful (grateful for the Beethoven A minor "posthumous") servant, (servant always to command), T. DUFF SHORT.

Short Commons, Dec. 27.

PARIS.

(From our own Correspondent).

The Théâtre-Italien is fortunate that Mdle. Adelina Patti is restored to health, and has been enabled to resume her performances. The interruption to the representations of *Rigoletto* proved a serious loss to M. Bagier, as that, in my opinion, most masterly and powerfully-dramatic of all Verdi's operas, was a remarkable success, principally, indeed, through the intense acting and exquisite singing of the youthful prima donna. Adelina has brought back with her not only *Rigoletto* but *L'Elisir d'Amore*, of all Donizetti's comic operas the very best, and of all her comic delineations, I am inclined to think, Adina (how near to Adelina!) is the most perfected, sauciest, *spirituelle*, and vivacious. I say this even with full remembrance of Rosina and Norina. *Saffo*, as I suspected, has turned out a failure, and poor Mdle. Lagrue has reaped little or no honours in its performance. As I may never have to write about this work again, I supply you with a few particulars. Pacini's *Saffo*, revived, after a lapse of 25 years, I have already informed you, is a purely lyric composition. The poem is by Salvatore Cammarano. Sapho is a descendant of the high priest Alcandra and sister to Climène, beloved by Phaon. On the rising of the curtain joyful shouts are heard in an amphitheatre, where Sapho is reciting verses. The priestess withdraws secretly from the scene of the ovation, and avows to Phaon that she has loved and will love none but him. In the second act, however, Phaon marries Climène, sister of Sapho. The union is in process of celebration in the temple of Leucadia, in the presence of the prostrate people. Clarions are sounding; priests, habited in white, and their colleagues, representing the youth of Greece, take up their assigned positions; the *fete* proceeds, and all goes merrily, when a stranger enters precipitately; she is recognized as Sapho, who, in despair at the completion of the marriage, overthrows the altar amidst cries from the priests and their attendants. In the third act the high priest is in the act of enjoining upon Sapho to swear to expiate her crime by precipitating herself into the avenging flood. "I swear," is the response. The oath taken, Sapho is questioned as to her age, her place of birth, and the leading incidents of her life. It is then found that she is the daughter of the high priest himself, the sister of Climène and Phaon's spouse. This is an unexpected revelation. The audience have before them the spectacle of the father condemning his own daughter to death, in the execution of which sentence the sister is to take part, being the veritable wife of the true lover—a dreadful situation for each of these unhappy persons, and yet it has to be realized, without any hope of escape. The curtain falls leaving us with the sad conviction that the unfortunate Sapho takes the fatal leap from "Leucadia's rock of woe."

Der Freischütz, at the Théâtre-Lyrique, is pronounced a great success. I do not think it; and no one would dream of comparing



the performance with that of Her Majesty's Theatre. Much more, indeed, has been done with the *mise-en-scène*; but of Madame Miolan-Carvalho, it may be said as it was formerly said of Madame Vestris, that she shines in upholstery. Had *Der Freischütz* been a triumphant success, there would have been no necessity for the announcement that several new pieces were in active preparation. Of *Romeo et Juliet* I hear little.

*Don Carlos* is being rehearsed with full orchestra, all but the last act. Those who have heard the music are enraptured with it, and one or two, whose opinions I hold at a high rate, assure me Verdi's new opera is likely to rival the *Ballo in Maschera* and *Rigoletto*. If so, it will be a grand coup for the Opéra—another *Africaine*, in fact.

Miss Laura Harris, the little prima donna from Her Majesty's Theatre, has appeared at the Athénée, and had a very great success. She sang the *rondo finale* from *La Sonnambula*, and had an uproarious *encore*. Her voice is not powerful, but it is wonderfully brilliant and telling, and in compass, in the upper register, rivals that of Ilma de Murska, or Mdle. Nilson. She sings remarkably well in tune, has capital accent and a good deal of expression. Should she remain in Paris, I have no doubt she will become one of the stars of the concert season.

The tenth concert of Popular Classical Music, under the direction of M. Padeloup, given on Sunday last, provided the following programme:—Symphony in E flat—Mozart; Overture, Scherzo, and Finale—Robert Schumann; Fragment of *Christophe Colomb* (*Danse de Sauvages*)—Félicien David; Symphony in A—Beethoven.

I have sought in vain for any news of Liszt. I have only gathered that Mr. Bateman, the famous American entrepreneur and father of the celebrated *tragedienne*, is seeking for his whereabouts to proffer him an engagement for a Northern and Southern tour.

Paris, Dec. 26, *Boxing-night*.

MONTAGUE SHOOT.

#### REVIEWS.

"SOGNAI"—*Reverie*—dedicated to Miss Helena Jones—F. SCHIRA. (Lamborn Cock, Addison & Co.)

THIS song, already popular in the "provinces" through the singing of Miss Louisa Pyne, was introduced by the same accomplished lady at the last Saturday concert in the Crystal Palace, where it was received with the utmost favour. It well deserves the unanimous approval it has won, for a more graceful *canzone* has not of late dropped from the pen of an Italian composer. "Sognai" is a love-song—or rather the soliloquy of a lover who dreams that he is made happy in the possession of his mistress. The words (also, we believe, by the author of the music) are pretty, unaffected, and to the purpose. The melody is charmingly fresh and thoroughly vocal. The accompaniment enriches the melody while supporting the voice. The song, indeed, is a *bijou*, and should recommend itself to the attention of our public singers most in vogue. We wish Signor Schira would publish more: for, though highly regarded by connoisseurs, his compositions have hardly yet obtained the universal recognition which is their due, and which is not seldom extended to far inferior things.

WELSHPOOL.—On the 23rd inst. a memorial organ was opened at Berrien (Welshpool), by Mr. R. Sloman, Mus. Bac. The instrument, which is a very beautiful one, was shown off to advantage by the performer. The makers are Messrs. Gray & Davison, London.

UXBRIDGE.—Mr. W. C. Heron read Dickens' *Christmas Carol*, and Mr. Birch played some pianoforte pieces, in the Public Rooms, last week. Above £9 was obtained, which will be laid out on coals and other winter comforts, and given to the aged poor of the town.

STOURPORT.—An amateur concert took place at the Town Hall, the surplus proceeds of which are to be given in aid of the educational and other objects connected with the Public Rooms recently erected. The programme consisted of selections of English and Italian music which were rendered by the following ladies and gentlemen:—The Misses Budd, the Misses Brown, the Misses Morris, Miss Eaton, Mr. R. Peel, Mr. S. Baldwin, Mr. Paul Bissell, Mr. T. J. Baldwin, Capt. Castle, Mr. G. G. Brown, Mr. Aston, Mr. Eaton; Dr. Marshall and Mr. Parratt presiding at the pianoforte. Mr. R. Peel and Mr. G. G. Brown were the hon. secs., and we trust the surplus for the above objects will be considerable.—*Berrowes' Worcester Journal*, Dec. 22.

#### M. JULLIEN AT MANCHESTER.

(Abridged from the "Manchester Examiner and Times.")

Few did more to popularise good music in England than the late Jullien; none worked in that direction under more difficult circumstances. When he began his concerts, nothing but polkas and quadrilles would go down; and as he introduced important works, there was a battle between him and his audience. They were delighted with his compositions, but became impatient after a few bars of a masterpiece by Mendelssohn or Beethoven. Jullien persevered, and ultimately the more classical his programme the more attractive. If in London, Manchester, and elsewhere, the public has become familiar with high orchestral music, it must be admitted that he did much to prepare the way. At the same time Jullien has left good work for his son to do, and by carrying classical music and a band of skilled performers into music halls, the son may accomplish as much as his father did. M. Jullien began a series of concerts at the London Hall, on Monday night, and the performance merits hearty commendation as his enterprise support. The orchestra numbers some 30 musicians, but they are all talented, and, circumstances considered, the band is everything that could be expected. M. Jullien's programme appealed to a variety of tastes, alternating music for all time with music more ephemeral. The former predominated. The best music was generally the most warmly received, which manifested good taste by encoring the slow movement in Mendelssohn's Concerto. The violinist was M. Victor Buziau, who carried off the honours of the evening, acquitting himself of his task as a really great player. There was feeling in all he did, and his manipulative skill was remarkable. A selection from Mozart's "Jupiter" Symphony was altogether well executed. The principal violoncello (Herr Kleine) distinguished himself in this, as in other pieces. Mr. Richardson, the solo cornet is no stranger to Manchester, having been a member of Mr. Hallé's band, and solo cornet at the Art Treasures Exhibition. He performed the "Cujus Animam" with great force and precision. Mr. Radcliffe performed a solo on the flute in a very tasteful manner. The qualities of M. Jullien's band were seen at the best in the *Scherzando* from Beethoven's Symphony in F, the performance of which was excellent throughout. Besides the pieces we have named, the *Ruy Blas* and *Bronze Horse* overtures, selections from *Faust* and *The Messiah*, and several lighter productions were performed.

WINDSOR.—The second concert this season of the Royal Glee and Madrigal Society took place last week, in the Town Hall. The madrigals, part-songs, &c., were carefully sung by the solo vocalists: Mr. Hunt (encored in Mr. J. Bennett's song, "The exile's farewell"); Mr. Briggs (called upon to repeat "The pedlar's song" of Mendelssohn); Miss Agnes Falla, and Miss Lucy Franklin. The last-named lady made her first appearance at these concerts, and created a highly favourable impression.

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